

The
Rosy Sunset hour

Nocturne

for pianoforte by

Chas. V. Cloy.

Author of — "Northern Pearl", &c.

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CLOY

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The Rose Garden Waltz
No. 1

Wm. T. G. Co.

This image shows a page of musical notation for a piece titled "The Rose Garden Waltz". The notation is arranged in six systems, each consisting of two staves. The notes are small, dark dots, and the rests are indicated by horizontal lines. The paper is aged and yellowed, with some faint, illegible text visible in the background. The overall layout is simple and functional, typical of early 20th-century musical publications.

The Rosy Sunset Hour.

Nocturne.

By CHAS. V. CLOY.
Author of "Northern Pearl" &c.

Andante con espress.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat major), and the time signature is 6/8. The tempo and expression marking is "Andante con espress.". The score includes various musical notations such as notes, rests, and dynamic markings. The bass line is characterized by a continuous arpeggiated pattern, often marked with "Ped." and asterisks to indicate pedaling. The treble staff contains the main melody. The score is marked with "p" (piano) and "Andante con espress." (Andante with expression).

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con moto

Red. * *Red.* * *Red.* * *Red.* *

gva......

gva...... *loco.*

Red. *

gva......

Red. * *Red.* * *Red.* *

gva...... *loco.*

Red. * *Red.* * *Red.* *

gva...... *loco.*

Red. * *Red.* *

rit. - - -



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The system includes the marking *tempo p* and *Red.* with asterisks.



Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. The system includes the marking *Red.* with asterisks.



Third system of musical notation. The treble staff features a melodic line with a trill. The bass staff features a bass line with chords. The system includes the marking *Red.* with asterisks.



Fourth system of musical notation. The treble staff features a melodic line with a trill. The bass staff features a bass line with chords. The system includes the marking *Red.* with asterisks.



Fifth system of musical notation. The treble staff features a melodic line with a trill. The bass staff features a bass line with chords. The system includes the marking *rit.* and *tempo* with *Red.* and asterisks.

First system of musical notation. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef, marked *Red.*, and contains a harmonic accompaniment of chords and single notes, with asterisks marking specific measures.

Second system of musical notation. The upper staff continues the melodic line. The lower staff, marked *f* and *Red.*, features a more active accompaniment with moving lines and chords, including asterisks.

Third system of musical notation. The upper staff is marked *Con anima.* and contains a melodic line. The lower staff, marked *mel. marc.* and *Red.*, features a slower, more melodic accompaniment with asterisks.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff, marked *Red.*, continues the accompaniment with asterisks.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff, marked *Red.*, features a final section of accompaniment, including a passage marked *ff mel. cantando* with a series of chords, and ends with asterisks.

This page contains a handwritten musical score for a piano, organized into five systems. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff features a dense texture of chords, many marked with a piano (*pw.*) dynamic and an asterisk (*).
- System 2:** Similar to the first, with a melodic line in the treble and a complex, chordal texture in the bass, including *pw.* markings and asterisks.
- System 3:** The treble staff begins with a series of chords, followed by a more melodic line. The bass staff continues with a complex texture, including *pw.* markings and asterisks.
- System 4:** The treble staff has a melodic line with some grace notes. The bass staff features a complex texture with *pw.* markings and asterisks.
- System 5:** The treble staff has a melodic line. The bass staff continues with a complex texture, including *pw.* markings and asterisks.

Handwritten musical score on page 8, featuring five systems of piano accompaniment. Each system consists of a treble and bass staff. The bass staffs contain dense chords and are marked with "Red." and asterisks. The treble staves contain melodic lines with various ornaments and slurs. The key signature is B-flat major (two flats).

System 1: Treble staff has a melodic line with slurs. Bass staff has dense chords, marked "Red." and asterisks.

System 2: Treble staff has a melodic line with slurs. Bass staff has dense chords, marked "Red." and asterisks.

System 3: Treble staff has a melodic line with slurs. Bass staff has dense chords, marked "Red." and asterisks.

System 4: Treble staff has a melodic line with slurs. Bass staff has dense chords, marked "Red." and asterisks.

System 5: Treble staff has a melodic line with slurs. Bass staff has dense chords, marked "Red." and asterisks. The system concludes with a section marked "ritard." and "8va." (octave).



This page contains five systems of musical notation, each consisting of a piano (piano) staff and a vocal staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. The piano parts are marked with "Ped." (pedal) and asterisks (*). The vocal parts include lyrics and performance instructions. The first four systems show a vocal line with lyrics and a piano accompaniment. The fifth system shows a vocal line with lyrics and a piano accompaniment. The notation is handwritten and appears to be a draft or a working manuscript.

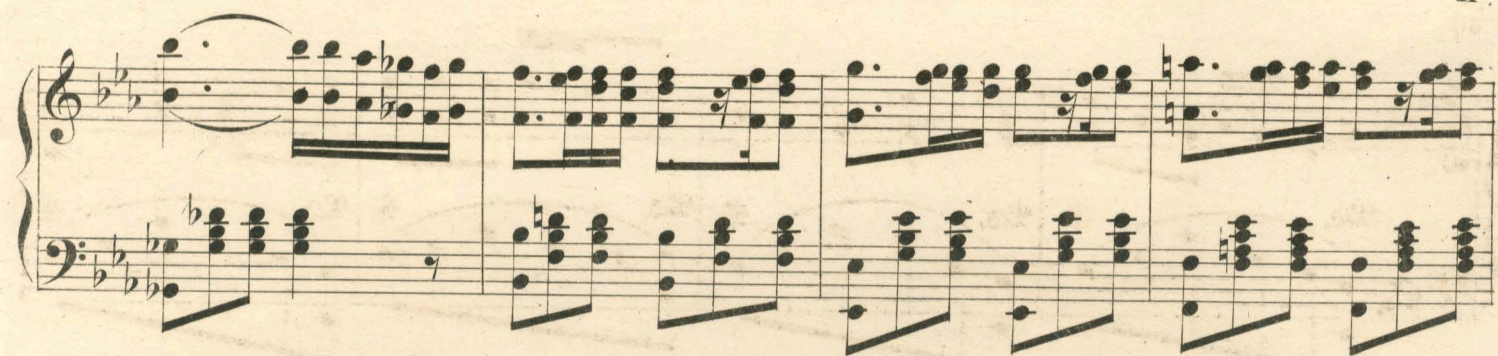
System 1: Piano part marked "Ped." and "*". Vocal part with lyrics.

System 2: Piano part marked "Ped." and "*". Vocal part with lyrics.

System 3: Piano part marked "Ped." and "*". Vocal part with lyrics.

System 4: Piano part marked "Ped." and "*". Vocal part with lyrics.

System 5: Piano part marked "Ped." and "*". Vocal part with lyrics.



CHOICE GEMS SELECTED FROM OLIVER DITSON COMPANY'S LATEST LISTS OF NEW MUSIC

VOCAL.

Song o' Gowans. D2. 4. d2 to g2. *McCartney* 50

A pretty song, with words in the Scotch dialect. Suitable for a soprano voice; and, if we mistake not, a song that will be much in vogue among admirers of good modern vocal compositions.

Maiden Dreaming. G. 4. d to g. *Macy* 40

The oddness of style manifest in this new song, as well as the excellence of both poetry and melody, should place it at once among the most desirable of recent song productions. The piano accompaniment is of itself an attraction.

On the Swinging Branches. F. 4. c to F. *G. F. Wilson* 35

"On the Swinging Branches," or the "Song of the Bobolink," is one of the latest of Mr. Wilson's compositions. It is of an unusually pleasing nature, tasteful and graceful, while the melodious waltz-refrain makes it specially attractive as to the popular requirements.

Earth's Fairest Flower. D2. 4. c to F. *Orton Bradley* 40

One of the best modern songs for mezzo-soprano or baritone. It has a graceful movement in 9-8 tempo, with melody and piano accompaniment alike agreeable.

Villanelle. (Peasant's Song.) E2. 5. E2 to G. *Dell'Acqua* 50

"Villanelle," or the peasant's song—"J'ai vu passer l'hirondelle" ("I've seen the swallows pass by me")—is one of the most acceptable of the modern songs. The translation is by Harrison Millard. Both French and English version are given. It is recommended to sopranos.

He Leadeth Me. Duet. E2. 4. *S. Salter* 35

A fine sacred duet for alto and tenor. We commend it to choir-singers. The accompaniment is for either piano or organ.

There's a Friend for Little Children. C. 4. c. to G. *E. S. Hosmer* 50

A solo which many who desire suitable pieces to be sung to a Sabbath gathering will be pleased to obtain. The accompaniment for either piano or organ is interesting. The piece can be used to advantage by a choir-soloist for special occasions. It is a gem for home use as well. Try it.

Titania's Cradle. Sopr. or Ten. F. 5. E to a. *Lehman* 35

Titania's Cradle. Mezzo-Sopr. or Bar. G. 5. d to g. *Lehman* 35

The well-known words from Shakespeare's "Midsummer Night's Dream" ("I know a bank whereon the wild thyme blows") are here melodiously and artistically set by Liza Lehman. It is a good song for an experienced vocalist. Published in two different keys, as above.

The Children's Hour. E2. 4. b2 to E2. *Peterson* 40

A pretty poem set to equally attractive and very tuneful music.

'Tis that I Love Thee. Duet. D. 4. (Lohr.) *Vane* 60

A most agreeable duet for two voices of medium compass. Try it.

Love's Signal. Ab. 4. c to F. *A. F. Burnett* 60

One of the most enjoyable of recent songs. The words are by Fred. E. Weatherly, the well-known English writer, and the music by Burnett will find hosts of admirers among lovers of the best English songs. The sentiment is very pretty—

"Only a wee worn kerchief
That lay in my trembling hands,
As I sat by the window dreaming
And looked on the moonlit lands."

Waiting to welcome her Boy. G. 2. d to F2. *J. W. Wheeler* 40

Popular song and chorus by a popular author. The sentiment is good, and the song is worth a place in your collection of vocal gems of this kind.

At the French Ball. Song, with Dance. F. 3. c to F. *D. F. Braham* 40

"I went to the ball, the naughty French ball,
And I danced with a little grisette;
She was not over stout, and not very tall,
And so pretty I soon called her 'pet.'"

The Darkey Musketeers. March-song. F. 3. c to F. *V. W. Wheeler* 40

Another new comic song by the author of "The Colored Four Hundred." Bright and catchy.

He isn't on the job just now. E2. 2. E2 to F. *McGlenn* 40

Humorous song. Just the kind to provoke merriment.

Spanish Cradle Song. Fm. 4. E2 to D2. *Boott* 35

One of Mr. Boott's latest contributions to the list of excellent modern songs. Both Spanish and English versions are given. The song is one of the most noticeable of recent compositions. It is for a voice of medium compass.

As a Tale that is told. B2. 4. b2 to E2. *W. F. Sudds* 50

An excellent song for low voice, either alto or baritone, and we commend it to all who admire good verse set to equally good music.

Sooner or Later. E2. 4. b2 to E2. *W. F. Sudds* 35

In this song Mr. Sudds has admirably set the verses of Stewart Allen to an original melody, which expresses the sentiment of the poem in a musicianly and agreeable manner. The accompaniment is for either organ or piano. A fine song for low voice.

Wit and Wine. G. 4. d to E. *E. M. Chesham* 60

The story of an ancient king who made merry with his courtiers, and knighted his serving-man. It is a fine, hearty, rollicking song for baritone. Try it.

Sweetheart, my Song is come. F. 3. b to G. *F. S. Sommers* 35

The Touch of the Wand. G. 3. d to E. *F. S. Sommers* 40

Chansonette. E2. 3. b2 to E2. *F. S. Sommers* 35

The above three songs by Frederick S. Sommers are the work of a musician whose music will repay the learner in the most agreeable manner. The piano parts are no less satisfactory and musicianly than the melody itself and the general treatment of the themes.

Suffer Little Children. D. 4. c2 to D. *Roeder* 50

A new sacred song by Martin Roeder; teacher of singing at the N. E. Conservatory of Music.

Her Last Good Bye. F. 2. c to F. *Delamere* 35

A song and chorus in the popular vein. New and pleasing.

Take up Thy Cross. E2. 4. a2 to F. *C. E. B. Price* 50

A sacred song for mezzo-soprano or baritone. Excellent for a choir soloist. Accompaniment suitable for either piano or organ.

Forsaken. Ballad. G. 4. d to F2. *Millard* 40

The good taste and exquisite treatment of the theme so beautifully expressed in the verses by Mary C. Preston, are characteristic of Harrison Millard. This is his latest song; and to all singers with mezzo-soprano or tenor voices; we say, try this new ballad, and you will not regret the trial. The melody and the graceful, delicate piano accompaniment captivate the hearer at once. Don't fail to secure this latest song by Millard.

The Boat with My True Love's Name. F. 2. c to D. *Collin Coe* 40

A new song by Collin Coe. It has a pretty waltz-refrain, and will probably be popular as a light, melodious "boat-song," or a "catchy" song and refrain of the college type. Simple, dainty, and melodious. Here is a verse, to show the sentiment:—

"My true heart is a brave, brave girl;
She lives by the wide, wide sea,
And when I sail on the ocean
She watches and waits for me.
I have a boat so trim and neat,—
For sailing she's won her fame,—
And I call my boat the 'Bonnie Bell,'
For that's my true love's name."
"Over the sea, over the sea,
My Bonnie Bell goes sailing with me."

There's a Green Hill far Away. E2. 4. E2 to G. *J. C. Warren* 50

A sacred song for soprano. One of the very best of recent solos for choir singers. The familiar verse in a new musical setting.

INSTRUMENTAL.

Gov. Russell's Grand March. E2. 4. *Grace Harding* 50

A captivating March for the piano. A good portrait of Gov. Russell adorns the title page.

Stolen Kisses. Waltz. F. B2 and G. 4. *Josephine Gro* 60

Good waltzes are always in demand. This set is very pretty, and we advise all who desire waltz-music for the piano to obtain a copy of it.

Bacon Waltzes. E2. 4. *Lawrence Neebe* 60

Good melodious waltz-music for the piano. Try it.

Figaro Waltzes. A. D. G. 4. *Lombardero* 50

Fine Waltzes for the piano; not difficult, and well worth learning.

Violanta Polka. G. 3. *J. Knecht* 35

Spirited, bright, pretty dance music for the piano.

Columbia. Fantasia-Polka. For the Cornet. *Rollinson* 75

An admirable solo in G for the B2 cornet. Fine piano accompaniment. The piece is dedicated to and played by John M. Flockton. It is one of Rollinson's best cornet solos.

The Young Player. Selected Pianoforte Pieces for the Cultivation of a Refined Taste.

The set comprises the following:—

DEAR MEMORY.	<i>F. Thome</i>	25
SWEET MELODY.	<i>F. Thome</i>	25
A QUIET OLD STORY.	<i>F. Thome</i>	25
ALSAIAN DANCE.	<i>F. Thome</i>	25
SLEEPY EYES. (Cradle Song.) Ab. 2.	<i>P. Lacome</i>	25
SHADY NOOK. A. 2.	<i>P. Lacome</i>	25
INDIAN DANCE.	<i>P. Lacome</i>	25
MERRIMENT. A. 2.	<i>P. Lacome</i>	25
JUMPING JACK. G. 2.	<i>E. Chavagnat</i>	25
ON TIPTOE. D-major. F-minor.	<i>E. Chavagnat</i>	25
FINGER-TIP STUDY. C. 2.	<i>E. Chavagnat</i>	25
HAPPY GREETING. D. 2.	<i>E. Chavagnat</i>	25

The above named pieces are admirably adapted to the use of young players, especially pupils.

Dancing on the Levee Schottisch. C. 3. *Edwin Christie* 35

Captivating schottisch for the piano.

Old Hickory. Schottisch. C. 3. *Percy Seymour* 50

A military schottisch for the piano. It is not hard, even if it is old hickory. It is very pretty, and "catchy."

American Beauties. C. 3. *L. C. Jacoly* 40

A two-step dance movement for the piano. A charming piece for players who like light, melodious piano music with the true dance rhythm.

Boston Belles. Morceau de Salon. E2. 4. *Goerdeler* 50

A brilliant morceau for piano, by an exceedingly popular composer. It is not too difficult for the average proficient pupil.

The World's Fair. Six Easy Piano Pieces by HENRY LAMB.

1. "FAIR COLUMBIA." Waltz. G.
2. "ENGLISH BLONDE." Polka. C.
3. "ITALIAN GIRL." York. G.
4. "SCOTCH LASSIE." Galop. G.
5. "CHINESE MAIDEN." March. C.
6. "SPANISH BELLE." Schottisch. C.

The above named six piano pieces are easy and suitable for young beginners. Each piece has the proper "fingering" indicated. The title-page of each is beautifully illustrated by characteristic faces of the different maidens whose nationality is given in the list. Send for the "The World's Fair" set of pieces by Henry Lamb.

Six Easy Pieces. *Chester Hutton*

1. "EILEEN MAZURKA." C. 2. 30
2. "FAUNTLEROY MARCH." E2. 2. 30
3. "MYSTIC GAVOTTE." G. 3. 30
4. "SUMMER DREAMS." F. 2. 30
5. "MINUET." D. 2. 30
6. "SARABANDE." F. 2. 30

A remarkable pleasing and well written set of piano pieces. Everybody who has tried them says so.

Silver Chimes. Morceau for piano. D2. 4. *G. D. Wilson* 60

A brilliant but not difficult piano-piece in the pleasing "fantasia" style. The correct fingering is given for the pupil's use.

Societe de Bons Vivants. Piano Piece. G. 5. *Sudds* 50

One of Mr. Sudds's best piano pieces. "Good Fellowship" is the English name for the piece.

Enchanted Valley. Morceau for piano. Ab. 4. *Gallher* 60

A brilliant morceau, such as the average proficient amateur will enjoy.

Playful Rondo. For Piano. G. 2. *C. W. Greene* 35

An excellent piece for a pupil. The correct (German) fingering is given.

Congaree Dance. F. 5. *J. F. Gilder* 60

The latest pianoforte composition of John Francis Gilder. It is in his usual "catchy" style.

Esperanza. (Hope). Melodie for piano. Ab. 4. *Klein* 40

Very pleasing.

Electric Polka. For Piano. F. 3. *Roeske* 35

Bright, jolly, catchy piano music.

Electric Polka. With Toy Instruments. *Roeske* 75

For schools or kindergartens, this piece, after the manner of Haydn's "Toy Symphony," has music for the Ocarina, Tin Whistle, Bell, Triangle, Violoncello, Drum, Violin, Autoharp, Pop-gun, Quail, and Clappers. The melody is played on the Piano, and the children accompany with the instruments mentioned. This piece was performed in a Boston Kindergarten with good effect.

Les Fleurs. Valse for Piano. F. 3. *Ludovic* 35

Easy and Pretty.

Toreador. Waltz for Piano. D. 4. *T. P. Royle* 60

A showy waltz of medium difficulty.

Colored Four Hundred. March for Piano. B2. *Knight* 40

The popular song arranged as a "two-step."

Spring's Return. G. 4. *B. C. Klein* 40

Full of Joy. Waltz. G. 4. " 50

Mabel Gay. G. and B2. 4. " 40

Sylphide. Polka-mazurka. G and E2. 4. " 40

FOR THE MANDOLIN:—

Flight of Birds. Polka. (Waldteufel). *Maxey*

A fine polka for two mandolins, with guitar or piano accompaniment.

FOR THE MANDOLIN WITH GUITAR ACCOMPANIMENT.

Light Cavalry March. (2 Mandolins) *Vreeland* 60

Mid Bowers Fair. Waltzes. (2 Mandolins.) *Vreeland* 60

Mid Bowers Fair. Waltzes. (solo). *Vreeland* 40

FOR VIOLIN AND PIANO:—

Rienzi's Prayer. C. 4. *Wagner* 40

Le Hymne. F. 5. *Dancila* 40

Air Melodieux. F. 4. *Bohm* 40

Canzonetta. C. 3. *Eichberg* 40

Kindertied. G. 2. *David* 35

Melodie. F. 3. *Moszkowski* 40

On the Lake. A. 2. *Volkman* 35

The above violin pieces, with piano accompaniment, are classics which every learner, as well as all violinists, should have. The grading given above refers to the violin parts only. The piano accompaniments vary as to difficulty.

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